lucidly termed " endless melody," can be understood by going Into the sea, gradually losing one's firm tread on the bottom, and finally surrendering unconditionally to the fluid element One has to *swim.* In the previous, older music one was forced, with delicate or stately or impassioned movement, to *dance.* The measure necessary for dancing, the observance of a distinct balance of time and force in the soul of the hearer, Imposed a continual self-control. Through the counteraction of the cooler draught of air which came from this caution and the warmer breath of musical enthusiasm, that music exercised its spell.—Richard Wagner aimed at a different excitation of the soul, allied, as above said, to swimming and floating. This is perhaps the most essential of his innovations. His famous method, originating from this aim and adapted to it—the " endless melody "—strives to break and sometimes even to despise all mathematical equilibrium of time and force. He is only too rich in the invention of such effects, which sound to the old school like rhythmic paradoxes and blasphemies. He dreads petrifaction, crystallisation, the development of music into the architectural. He accordingly sets up a three-time rhythm in opposition to the double-time, not infrequently Introduces five-time and seven-time, immediately repeats a phrase, but with a pro-lation, so that its time is again doubled and trebled. From an easy-going imitation of such art may arise a great danger to music, for by the side of the superabundance of rhythmic emotion demoralisation and decadence lurk in ambush. The danger will become very great If such music comes to associate itself